

ABSTRACT

Since some centuries ago, Indonesia has been one of the destinations for immigrating Chinese. When the Chinese came to Indonesia, they also brought their cultures and customs. Some of them have a cultural-cross marriage with local Indonesian and brought their cultures to be introduced to local Indonesian. When the relationship between Chinese and Indonesian became stronger in some fields such as trade, education and politic, some of Chinese cultures has been adapted by local Indonesian or has been assimilated with local cultures. This adaption process was hindered when the New Order of Soeharto government had banned all Chinese culture, including anything closely related. So, the Chinese-Javanese blend puppet show that also brings Chinese culture couldn't get any supports and its development faces difficulties. The writer using a qualitative methodology interviewed some of Chinese-Javanese puppet show artist and observation of the puppet show performance to make a comparison between Chinese puppet show and Chinese-Javanese blend puppet show in Indonesia. Chinese-Javanese puppet show or usually can be determined as Indonesian potehi puppet Show has some differences from Chinese puppet show. The differences can be found in the making of puppet, puppet profiles, performance way and stories.

Keywords: Chinese puppet show, potehi puppet show, assimilation, culture comparison

内容提要

几个世纪以来，印度尼西亚已成为中国人迁移的地方之一。中国人到印尼时，带着他们不少的文化与风俗。他们也跟印尼本地社会融合并给印尼本地民族介绍了中国文化。随着中国人与印尼当地人在贸易，教育，政治等来往日益频繁，一些中国文化渐渐地为印尼人所熟悉或接受并且与印尼当地文化互相融合。虽然一些中国文化如布袋木偶戏已经融入了印尼普通百姓成为带有中国色彩的中华爪哇相融合的印尼布袋戏，但由于新秩序压制了带有中国色彩的文化与艺术，以至于得不到支持，所以这些文化的发展遇到了阻碍。笔者通过参考文献的研究对中国布袋戏与印尼布袋戏进行了对比。搜集资料的方法主要是访问布袋戏的师傅并且进行实地考察。印尼布袋戏在它的木偶制作方法、人物，演剧与故事内容都已经发生了一些变化，例如：中国布袋戏木偶脸部的表情是通过用手可操作的绳子，而印尼布袋戏则通过已画出来的脸部表情来强调人物的表情或他的人物。

关键词：中国布袋戏、印尼布袋戏，融合、文化对比